TYPOGRAPHY ESSENTIALS

GRAP2587 | Design for Digital Media 1

TYPOGRAPHY ESSENTIALS

In this lecture, we'll investigate some of the more common terminologies and definitions in typography.

It's crucial that students would learn and memorize MOST if not ALL of these terms to have the vocabulary to follow up in the next lectures.

TYPOGRAPHY ESSENTIALS

1. **Terminologies**
   - Characters
   - Glyphs
   - Anatomy

2. **Categorizations**
   - Serif
   - Sans Serif
   - Monospace
   - Script
   - Handwriting
   - Blackletter
   - Display

3. **Variants**
   - Weights
   - Width
   - Italic / Oblique
   - Stylistic

4. **Formatting**
   - Size
   - Alignment
   - Line Length
   - Leading
   - Tracking
   - Kerning
   - Others

WITHIN A TYPEFACE

Firstly, let’s look at the smallest element of typography.

What elements does a typeface contain?

CHARACTERS

A typographic symbol that represents a letter.

ABCDEFGHIJKLMNOP
QRSTUVWXYZabcdefg
hijklmnopqrstuvwxyz
0123456789
.,:;'"!?@#$%&*{(/ |\)}

CHARACTERS

<u>Characters of a Typeface may include</u>

Latin Uppercase: A – Z

Latin Lowercase: a – z

Numerals: 0 – 9

Punctuation Marks: , . : ; ? ! etc.

Symbols: * % + = etc.

Extended Latin: Á À É È etc.

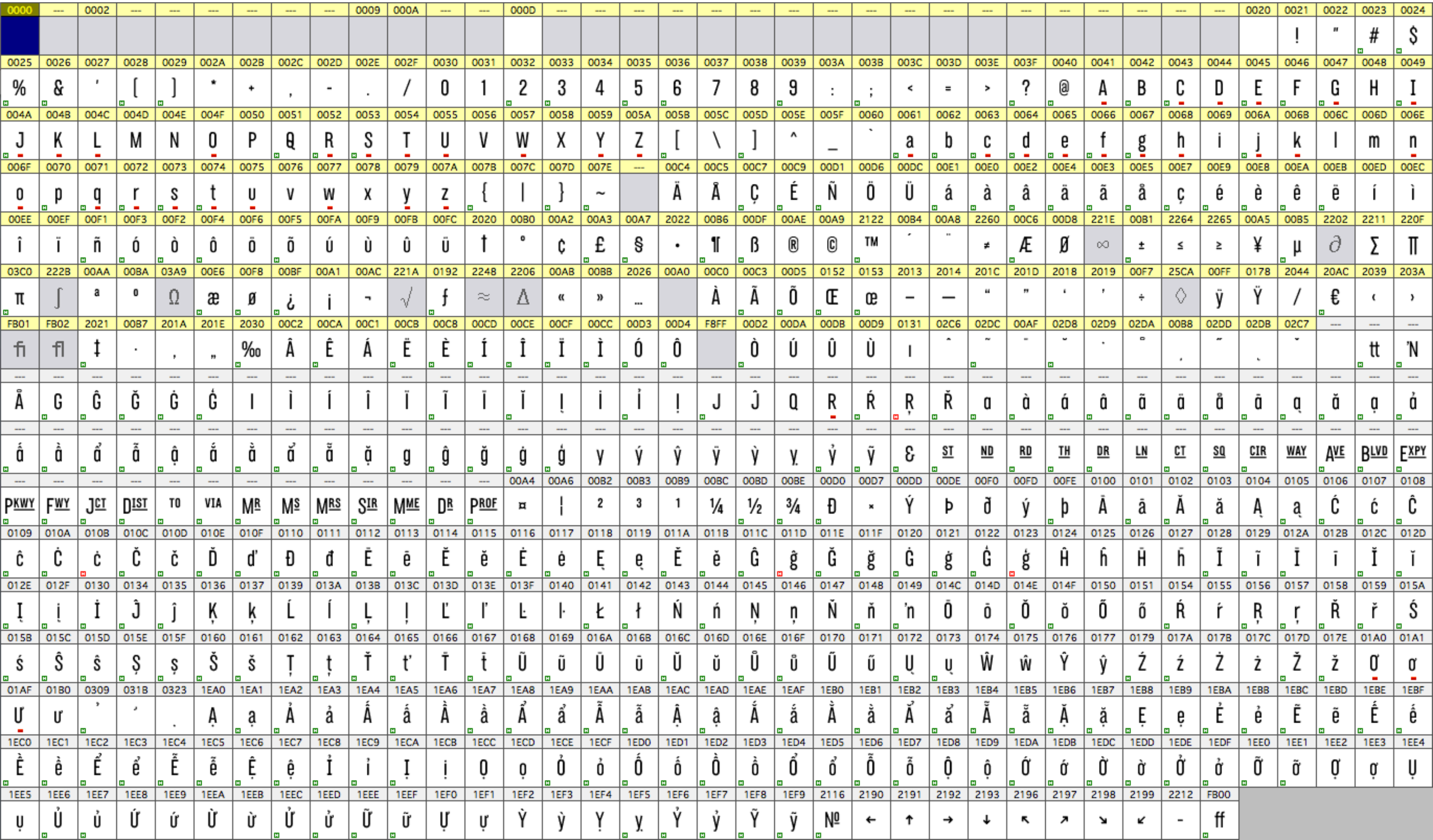
Non-Latin: Japanese, Hebrew, Chinese, etc.

GLYPHS

Glyph – although commonly (and incorrectly) used interchangeably with Character – is the actual shape of the design of a letterform.

When you open a typeface, using a font editor software or checking the glyphs using Illustrator, you'll see…

GLYPHS



GLYPHS

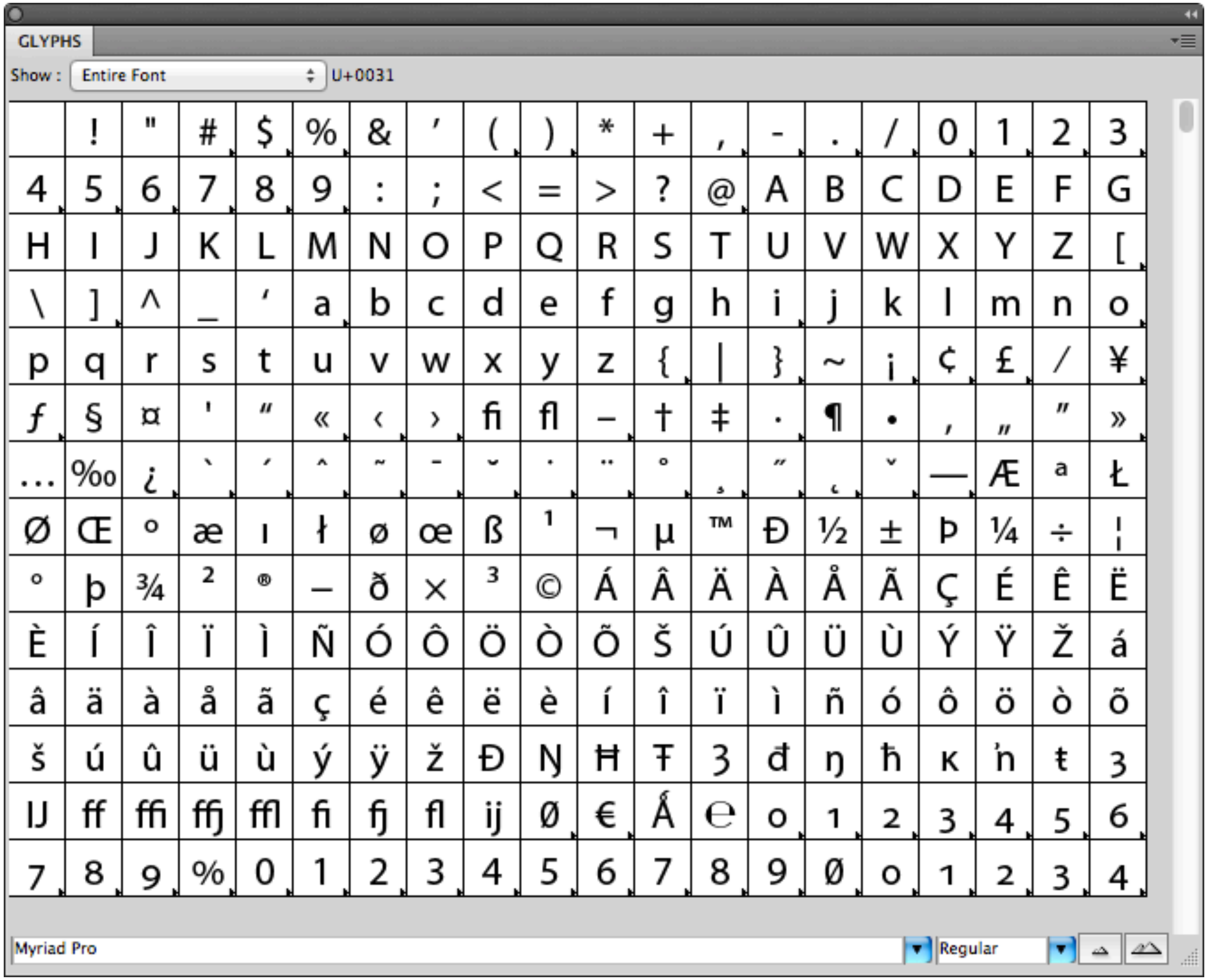
- One character can be represented by more than multiple glyph.
- OpenType fonts can accommodate many glyphs for a single character
- Some glyphs are not representation of characters but created to solely for typographic design purposes.







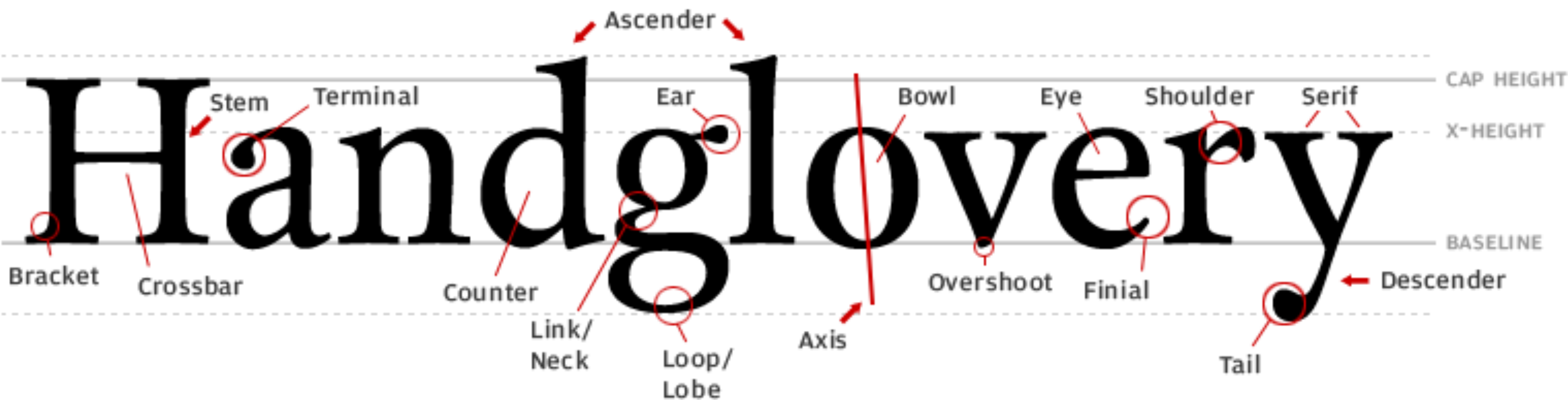
GLYPHS



ANATOMY OF TYPE



ANATOMY OF TYPE



ANATOMY OF TYPE

http://www.typographydeconstructed.com/category/anatomy-of-type/

http://fontnotes.com/wp-content/uploads/2013/01/FontAnatomyWallpaper1920x1200.jpg

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CATEGORIZING TYPEFACES

Why there are so many typefaces?

Why do we need new ones?

With 160,000+ typefaces in existence, both the novice and the pro can easily become lost.

Many typefaces will look similar to untrained eyes at first glance.

But hopefully, you'll develop your way to see how different they are.

SERIF



SERIF



Gothic



Transitional serif



Bracketed serif



Tuscan serif



Glyphic serif



Wedge serif



Slab serif (bracketed)



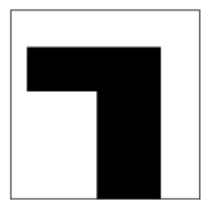
Cursive serif



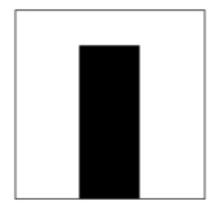
Oldstyle serif



Hairline serif



Slab serif (unbracketed)



Sans serif

SERIF

Very simple, no-brainer definition – typefaces which have serifs.

ABCDEFGHIJKLMNOP

QRSTUVWXYZabcdefg

hijklmnopqrstuvwxyz

0123456789

.,:;'"!?@#$%&*{(/ |\)}

SERIF

Trajan Column 113 AD



CAPITALIS RUSTICA

OLDSTYLE SERIF

Origin: Late 15th – Mid 18th Century

Adobe Caslon Pro Regular

ABDEFGHIJKLM

NOPQRSTUVWXYZ

abcdefghijklm

nopqrstuvwxyz

1234567890

Æ£ƒ§!?&$,.

OLDSTYLE SERIF

- a.k.a. Humanist
- Little contrast between thick & thin
- Curved strokes with axis inclined to the left
- Bracket serif
- <u>Examples:</u> Caslon, Jenson, Gaudy Old Style, Palatino, etc.



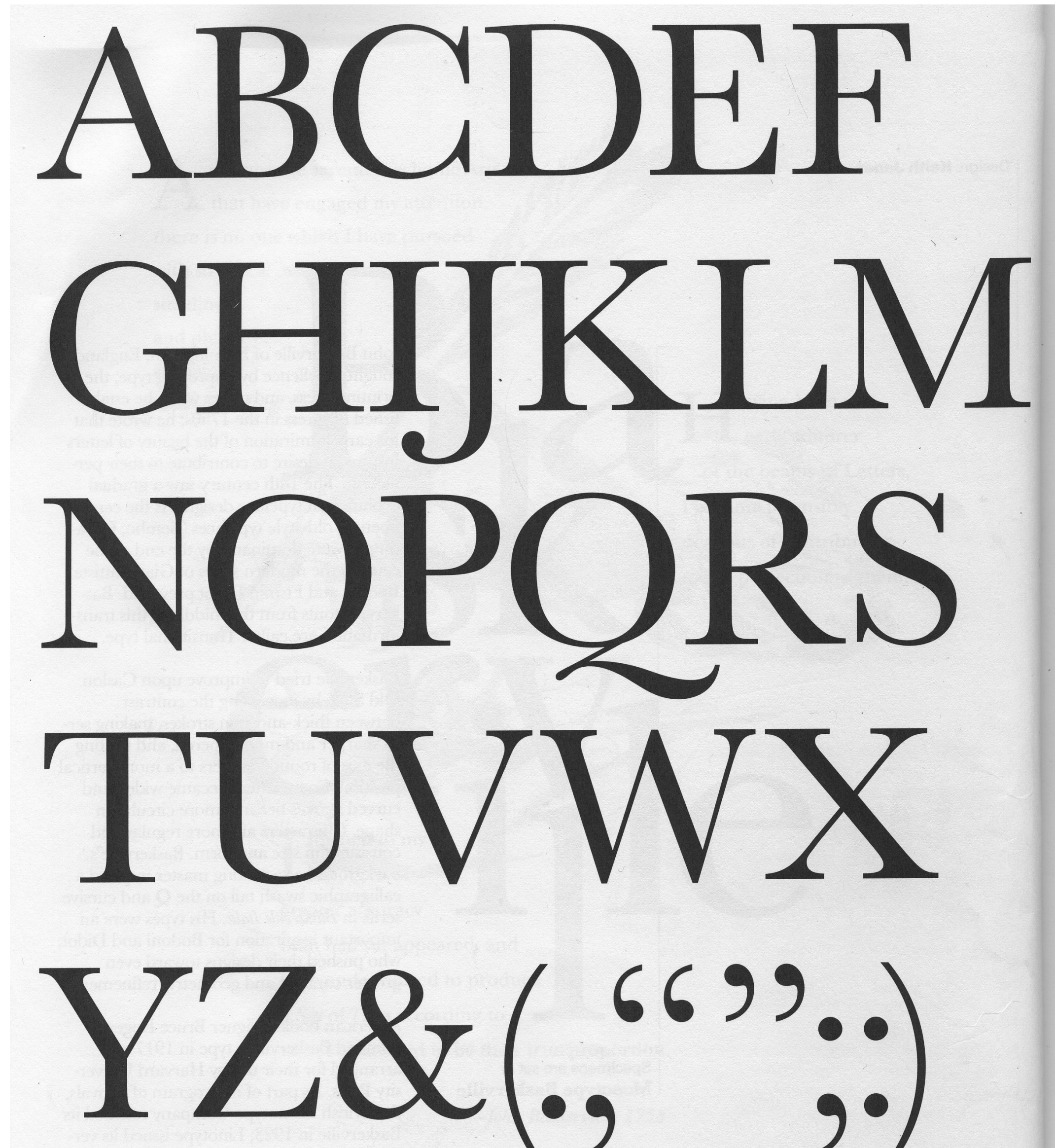
TRANSITIONAL SERIF

Origin: 18th Century

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
0123456789
!@#$%^&*()

TRANSITIONAL SERIF

- Little contrast between thick & thin
- Curved strokes with axis more vertical than diagonal
- Thinner, flat bracket serif
- <u>Examples:</u> Baskerville, Times, Times New Roman, Bookman, Century, Georgia, etc.



MODERN SERIF

Origin: Late 18th Century

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
0123456789
!@#$%^&*()

MODERN SERIF

- a.k.a. Didone
- Dramatic contrast between thick & thin
- Curved strokes on a vertical axis
- Little or no bracket serif
- Examples: Bodoni, Didot, Walbaum, etc.



SLAB SERIF

Origin: Late 18th – Early 19th Century

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmnop
qrstuvwxyz
1234567890

SLAB SERIF

- a.k.a. Egyptian
- Hardly any stroke contrast, appearing to be monostroke.
- Often geometric
- Little or no bracket, heavy serif
- <u>Examples:</u> Clarendon, Rockwell, etc.



SERIF

SANS SERIF

Sans Serif

SANS SERIF

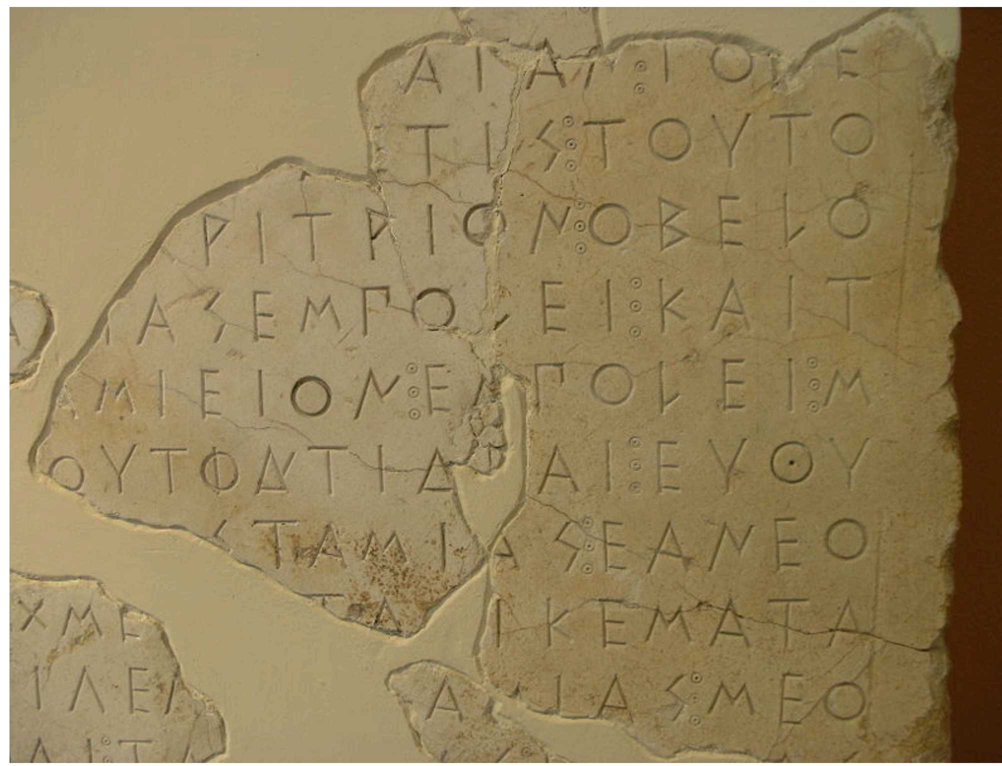
Again, very simple – typefaces which don't have serifs.

ABCDEFGHIJKLMN
ÑOPQRSTUVWXYZ
abcdefghijklmnñopqrs
tuvwxyz1234567890

SANS SERIF



Stoichedon Greek Inscription (5th & 4th century BC)



SANS SERIF



John Soane used sans-serif on his drawing & Neo-classicism Architecture (while trying to incorporate Greek & Roman design into contemporary structures) (late 18th century)



GROTESQUE SANS SERIF

Origin: 19th Century

- Some contrast in stroke weight
- Spurred G & double-bowl (two-storey) g
- <u>Examples:</u> Franklin Gothic, Akzidenz Grotesque, etc.

Franklin Gothic:

The Quick Brown Fox Jumps Over The Lazy Dog.



NEO-GROTESQUE SANS SERIF

Origin: 20th Century

- Less contrast in stroke weight
- More round curve with a single-bowl (one-storey) g
- <u>Examples:</u> Helvetica, Arial, Univers, Bell Centennial, etc.

Helvetica:
The Quick Brown
Fox Jumps Over
The Lazy Dog.

g

GEOMETRIC SANS SERIF

Most geometric, mechanical of sans serif typefaces. Almost perfect circle Os, os.

Minimal difference between letters.

Examples: Futura, Gotham, Century Gothic, Avant Garde, etc.

Futura:

The Quick Brown Fox Jumps Over The Lazy Dog.

g

HUMANIST SANS SERIF

Most calligraphic of sans serif typefaces. Instead of deriving from the 19th century grotesque faces, relate to the earlier, classical Roman form.

Examples: Gill Sans, Optima, Frutiger, Calibri, Verdana, Tahoma, etc.



SCRIPTS

a.k.a. Cursive

Typefaces with fluid & rhythm, derived from or imitative of handwriting or calligraphy.



MONOSPACE

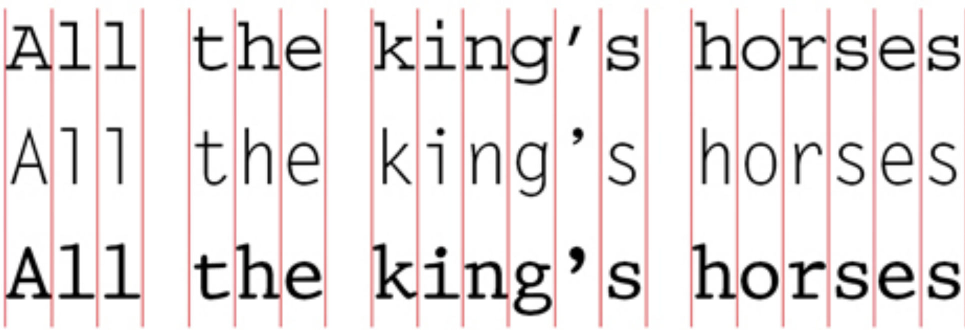
a.k.a. Monospaced

A typeface that has letters and characters each occupy the same amount of horizontal space

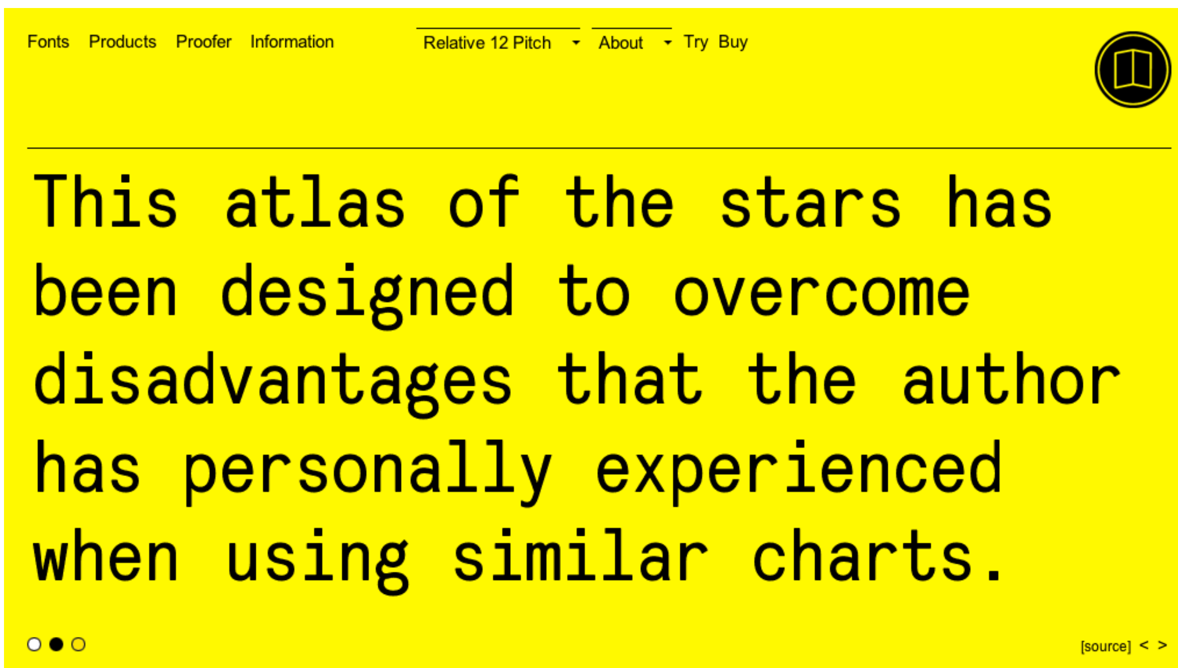
<u>Examples:</u> Courier, Inconsolata, Helvetica Monospaced, etc



MONOSPACE


All the king's horses
All the king's horses
All the king's horses


Proportional
Monospaced

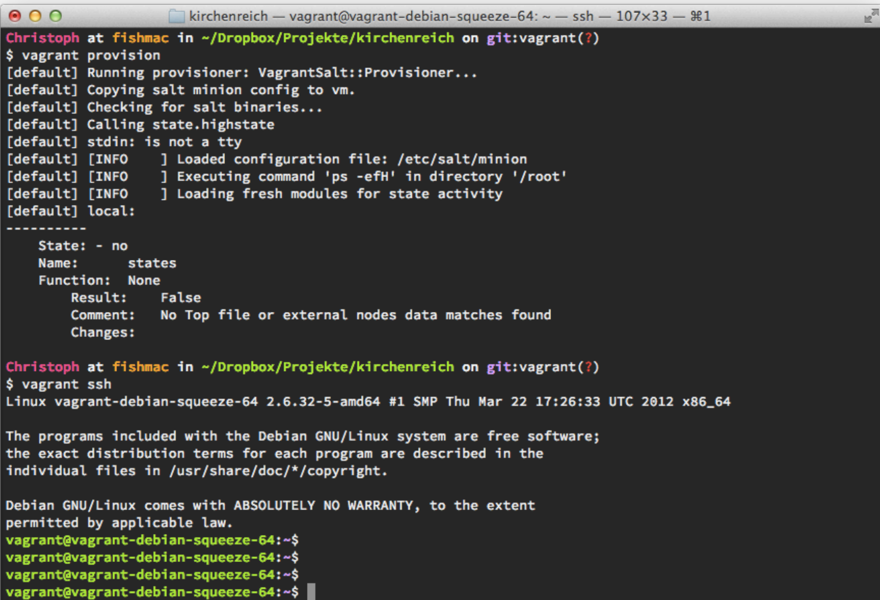

Fonts Products Proofer Information
Relative 12 Pitch
About
Try Buy
This atlas of the stars has been designed to overcome disadvantages that the author has personally experienced when using similar charts.
[source] < >

MONOSPACE

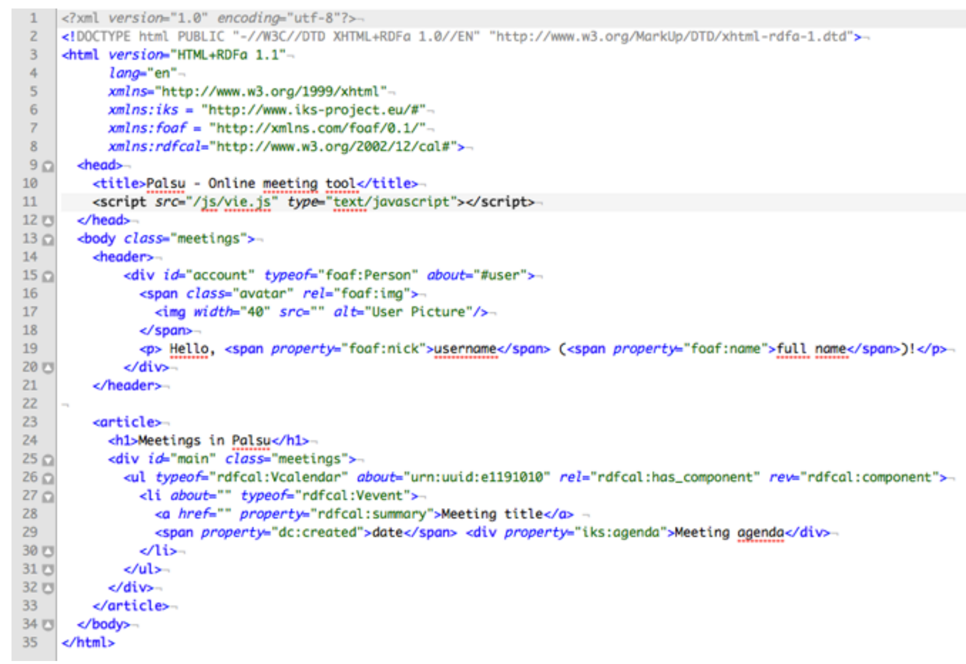
```
I like the sound a
typewriter makes.
          _Paul Auster
tap...
      tap...
            tap...
(it does sound good)
tap...
      tap...
            tap...
```



MONOSPACE


kirchenreich — vagrant@vagrant-debian-squeeze-64: ~ — ssh — 107×33 — ⌘1
Christoph at fishmac in ~/Dropbox/Projekte/kirchenreich on git:vagrant(?)
$ vagrant provision
[default] Running provisioner: VagrantSalt::Provisioner...
[default] Copying salt minion config to vm.
[default] Checking for salt binaries...
[default] Calling state.highstate
[default] stdin: is not a tty
[default] [INFO   ] Loaded configuration file: /etc/salt/minion
[default] [INFO   ] Executing command 'ps -efH' in directory '/root'
[default] [INFO   ] Loading fresh modules for state activity
[default] local:

State: - no
Name: states
Function: None
Result: False
Comment: No Top file or external nodes data matches found
Changes:
Christoph at fishmac in ~/Dropbox/Projekte/kirchenreich on git:vagrant(?)
$ vagrant ssh
Linux vagrant-debian-squeeze-64 2.6.32-5-amd64 #1 SMP Thu Mar 22 17:26:33 UTC 2012 x86_64
The programs included with the Debian GNU/Linux system are free software;
the exact distribution terms for each program are described in the
individual files in /usr/share/doc/*/copyright.
Debian GNU/Linux comes with ABSOLUTELY NO WARRANTY, to the extent
permitted by applicable law.
vagrant@vagrant-debian-squeeze-64:~$
vagrant@vagrant-debian-squeeze-64:~$
vagrant@vagrant-debian-squeeze-64:~$
vagrant@vagrant-debian-squeeze-64:~$


1 <?xml version="1.0" encoding="utf-8"?>
2 <!DOCTYPE html PUBLIC "-//W3C//DTD XHTML+RDFa 1.0//EN" "http://www.w3.org/MarkUp/DTD/xhtml-rdfa-1.dtd">
3 <html version="HTML+RDFa 1.1"
4 lang="en"
5 xmlns="http://www.w3.org/1999/xhtml"
6 xmlns:iks = "http://www.iks-project.eu/#"
7 xmlns:foaf = "http://xmlns.com/foaf/0.1/"
8 xmlns:rdfcal="http://www.w3.org/2002/12/cal#">
9 <head>
10 <title>Palsu - Online meeting tool</title>
11 <script src="/js/vie.js" type="text/javascript"></script>
12 </head>
13 <body class="meetings">
14 <header>
15 <div id="account" typeof="foaf:Person" about="#user">
16
17
18
19 <p> Hello, username (full name)!</p>
20 </div>
21 </header>
22
23 <article>
24 <h1>Meetings in Palsu</h1>
25 <div id="main" class="meetings">
26 <ul typeof="rdfcal:Vcalendar" about="urn:uuid:e1191010" rel="rdfcal:has_component" rev="rdfcal:component">
27 <li about="" typeof="rdfcal:Vevent">
28 Meeting title
29 date <div property="iks:agenda">Meeting agenda</div>
30
31
32 </div>
33 </article>
34 </body>
35 </html>

FORMAL SCRIPTS

Elegant typestyle, flowing loops & flourishes, rhythmic strokes.

Most often connecting.

Examples: Zapfino, Bickham Script, Commercial Script, etc.

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLM

NOPQRSTUVWXYZ

0123456789

CASUAL & BRUSH SCRIPTS

Designed to look informal, as though quickly drawn with brush or pen.

Examples: Mistral, Brush Script, etc.

ABCDEFGHIJKLMN

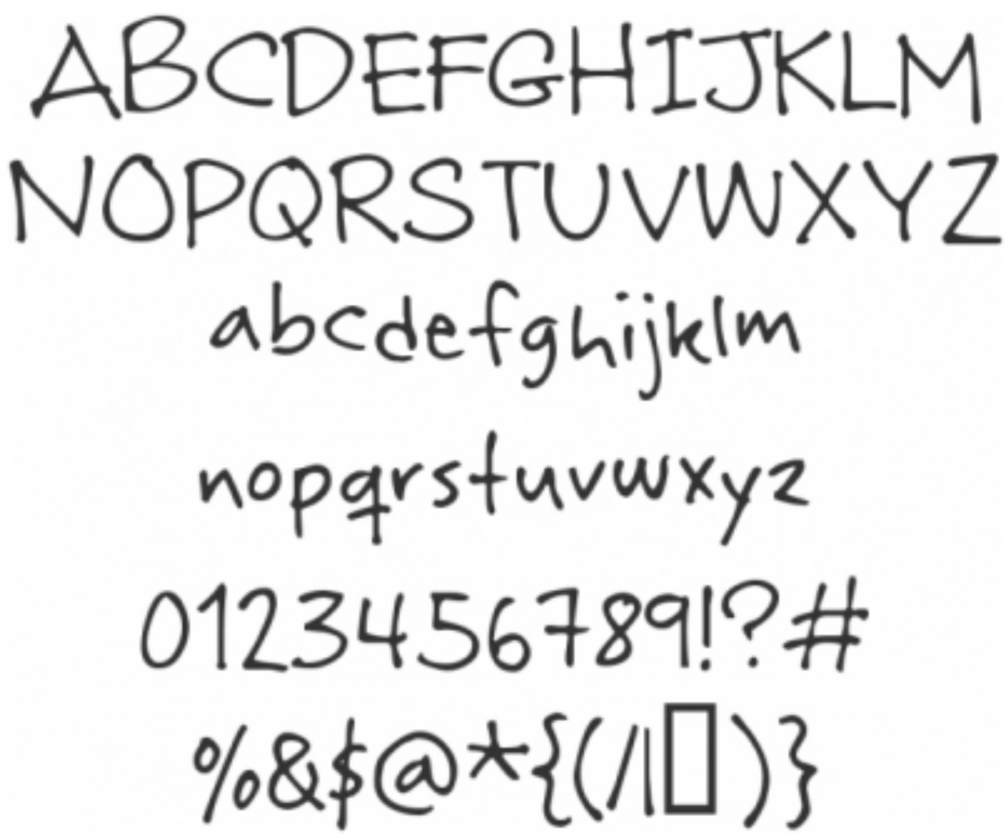
ÑOPQRSTUVWXYZ

abcdefghijklmnñopqrs

tuvwxyz1234567890

HANDWRITING

Typographic interpretations of actual handwriting.



BLACKLETTER

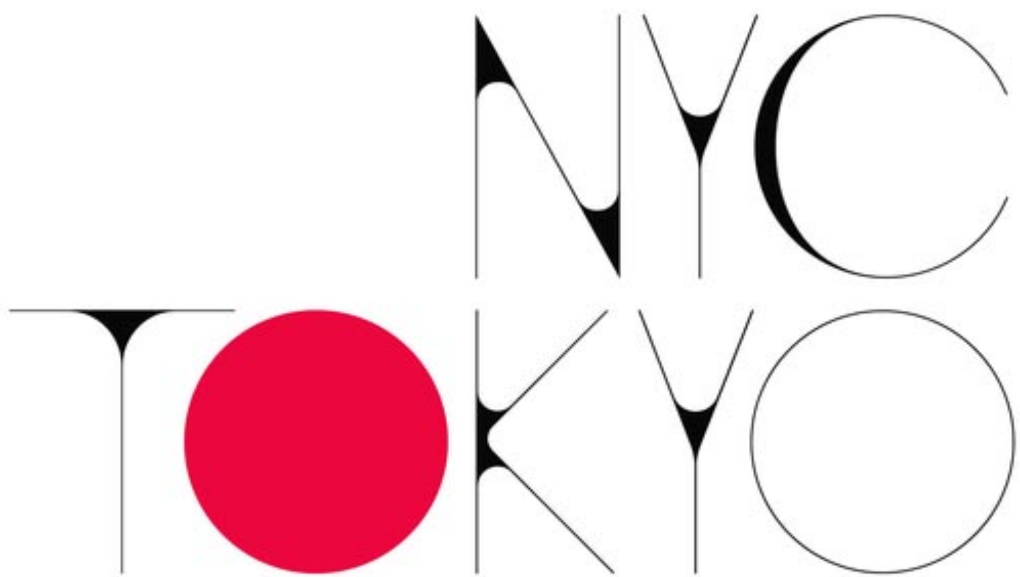
English black letter developed from the form of Caroline minuscule used there after the Norman Conquest, sometimes called "Romanesque minuscule."

Walbaum-Fraktur: Victor jagt zwölf Boxkämpfer quer über den Sylter Deich. 1234567890

DISPLAY

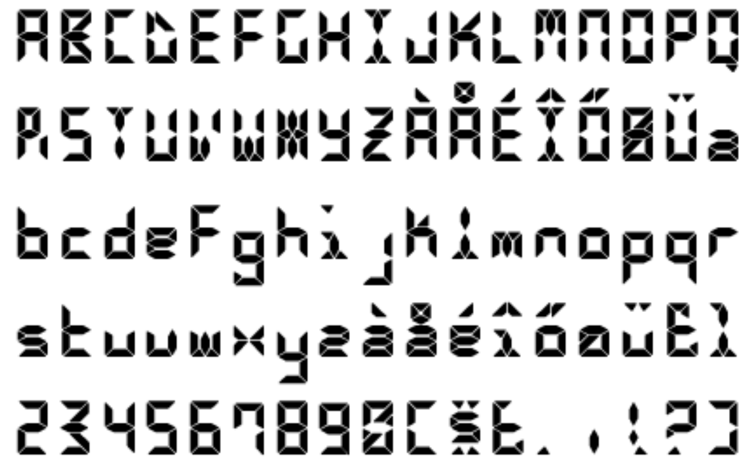
a.k.a. Decorative

Very broad category that contains typefaces that don’t belong to previous categories. They are usually designed to be distinctive and engaging with very few or no rules apply.



DISPLAY


RIBBON
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 / !@#$%&()




LUX
URE
IMPLIQUÉS
DANS LA
LUXURE



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VARIANTS

Times

Regular
Italic
Bold
Bold Italic

Adobe Garamond

Regular
Italic
Semibold
Semibold Italic
Bold
Bold Italic

Myriad

Light Condensed
Regular Condensed
Semibold Condensed
Bold Condensed
Black Condensed
Light Normal
Regular Normal
Semibold Normal
Bold Normal
Black Normal
Light Extended
Regular Extended
Semibold Extended
Bold Extended
Black Extended

VARIANTS

Knockout No. 26, Junior Flyweight. This narrowest, most compact member of the Knockout family, was c
Knockout No. 26 Junior Flyweight

Knockout No. 27, Junior Bantamweight. The light and narrow styles of this range
Knockout No. 27 Junior Bantamweight

Knockout No. 28, Junior Featherweight. Sharing the matter-of-fac
Knockout No. 28 Junior Featherweight

Knockout No. 29, Junior Lightweight. Ideal for informat
Knockout No. 29 Junior Lightweight

Knockout No. 30, Junior Welterweight. Compos
Knockout No. 30 Junior Welterweight

Knockout No. 31, Junior Middleweight. Se
Knockout No. 31 Junior Middleweight

Knockout No. 32, Jr Cruiserweight. R
Knockout No. 32 Junior Cruiserweight

Knockout No. 33, Jr Heavyweight
Knockout No. 33 Junior Heavyweight

Knockout No. 34, Junior Sumo
Knockout No. 34 Junior Sumo

Knockout No. 46, Flyweight. These ultra-compressed members of the Knockout family thrive at very large
Knockout No. 46 Flyweight

Knockout No. 47, Bantamweight. Sufficient space appears in this font's counters t
Knockout No. 47 Bantamweight

Knockout No. 48, Featherweight. Subheads, sidebars and pullquote
Knockout No. 48 Featherweight

Knockout No. 49, Lightweight. Bold enough to attract the
Knockout No. 49 Lightweight

Knockout No. 50, Welterweight. Without overpow
Knockout No. 50 Welterweight

Knockout No. 51, Middleweight. The open
Knockout No. 51 Middleweight

Knockout No. 52, Cruiserweight. Kno
Knockout No. 52 Cruiserweight

Knockout No. 53, Heavyweight. F
Knockout No. 53 Heavyweight

Knockout No. 54, Sumo. Page
Knockout No. 54 Sumo

Knockout No. 66, Full Flyweight. Banner headlines need supercompressed forms for their extra large sizes.
Knockout No. 66 Full Flyweight

Knockout No. 67, Full Bantamweight. Despite its width, this font works in remarkab
Knockout No. 67 Full Bantamweight

Knockout No. 68, Full Featherweight. An adaptation of American wo
Knockout No. 68 Full Featherweight

Knockout No. 69, Full Lightweight. For headlines and cove
Knockout No. 69 Full Lightweight

Knockout No. 70, Full Welterweight. Packing the p
Knockout No. 70 Full Welterweight

Knockout No. 71, Full Middleweight. Suitec
Knockout No. 71 Full Middleweight

Knockout No. 72, Full Cruiserweight.
Knockout No. 72 Full Cruiserweight

Knockout No. 73, Full Heavywei
Knockout No. 73 Full Heavyweight

Knockout No. 74, Full Sumo.
Knockout No. 74 Full Sumo

Knockout No. 90, Ultimate Welterweight. Not mei
Knockout No. 90 Ultimate Welterweight

Knockout No. 91, Ultimate Middleweight. E
Knockout No. 91 Ultimate Middleweight

Knockout No. 92, Ult. Cruiserweight.
Knockout No. 92 Ultimate Cruiserweight

Knockout No. 93, Ult. Heavyweig
Knockout No. 93 Ultimate Heavyweight

Knockout No. 94, Ultimate Su

WEIGHTS

Helvetica Neue 25 Ultra Light
Helvetica Neue 35 Thin
Helvetica Neue 45 Light
Helvetica Neue 55 Roman
Helvetica Neue 65 Medium
Helvetica Neue 75 Bold
Helvetica Neue 85 Heavy
Helvetica Neue 95 Black

WIDTH (CONDENSATION)



TYPE CRIME!

WIDE LOAD

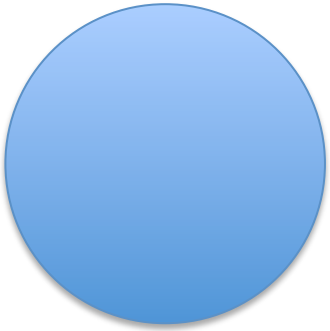
INTERSTATE BLACK

The set width is the body of the letter plus the space beside it.

TIGHT WAD

INTERSTATE BLACK COMPRESSED

The letters in the compressed version of the typeface have a narrower set width.



WIDE LOAD

TIGHT WAD

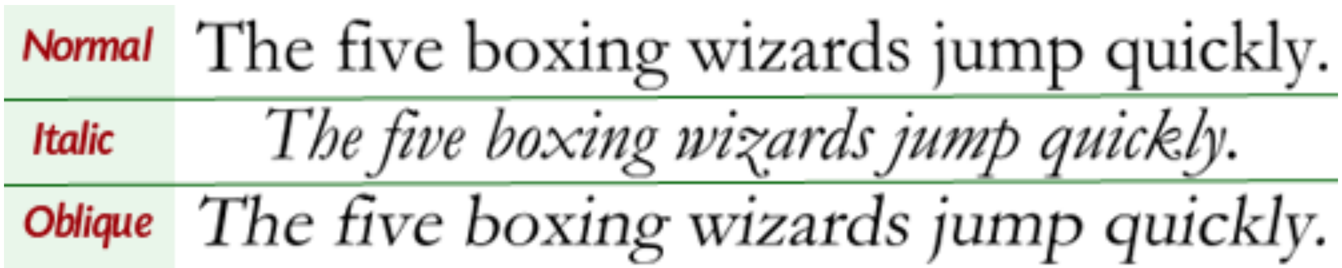


TYPE CRIME

HORIZONTAL & VERTICAL SCALING

The proportions of the letters have been digitally distorted in order to create wider or narrower letters.

ITALIC / OBLIQUE

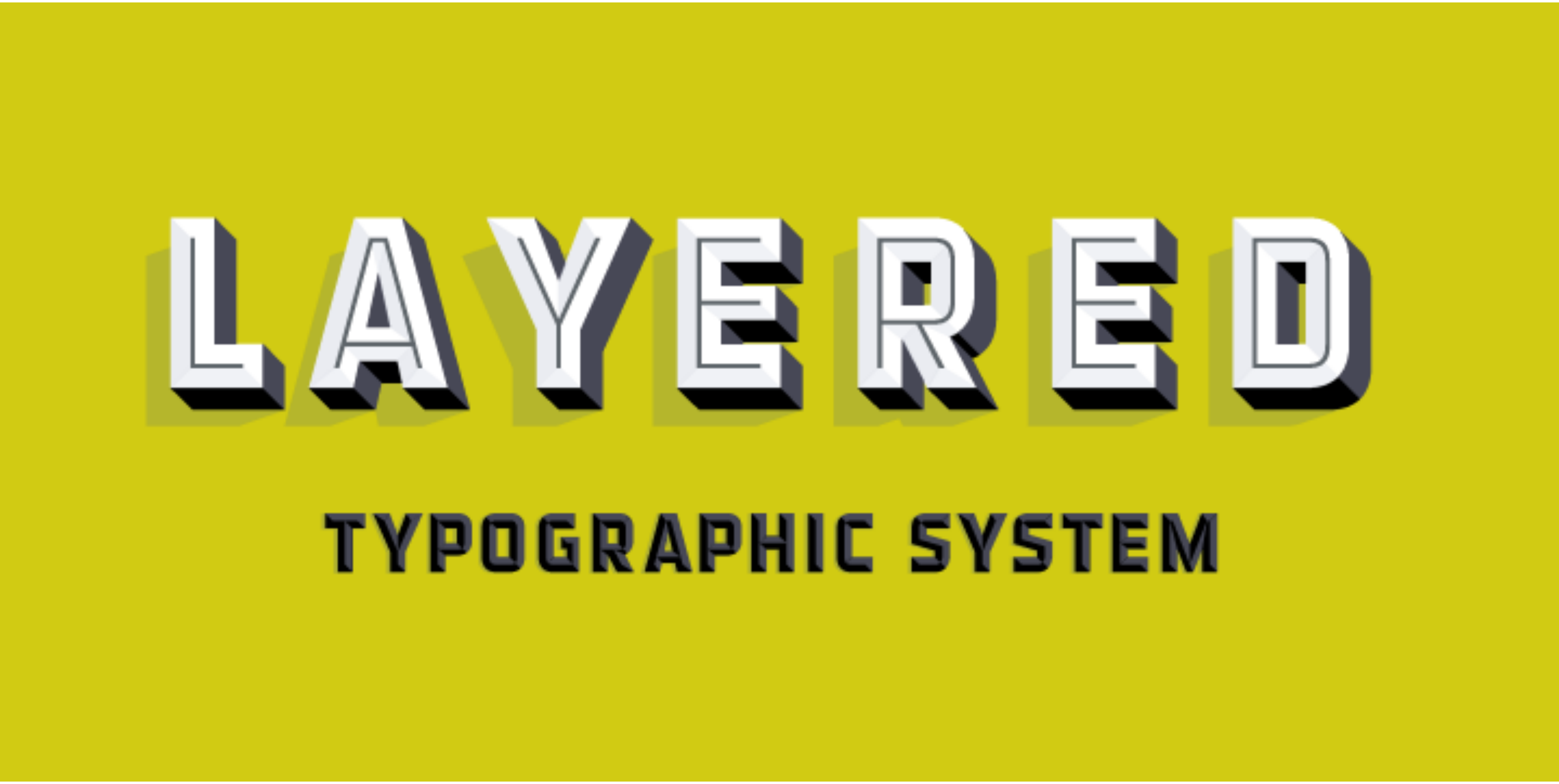




STYLISTIC


FONTS WITH MULTIPLE LAYERS
INLINE
FONTS WITH MULTIPLE LAYERS
BACKGROUND + INLINE
FONTS WITH MULTIPLE LAYERS
SHADED
FONTS WITH MULTIPLE LAYERS
BACKGROUND + INLINE
FONTS WITH MULTIPLE LAYERS
BACKGROUND

STYLISTIC



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SIZE


Typographic Scale
ab ab ab ab ab ab ab ab ab ab ab ab ab ab ab ab
6 7 8 9 10 11 12 14 16 18 21 24 36 48 60 72

ALIGNMENT

Left

Laudae volorro illabor itinum, quia pa sum facepe pores dolorum, nos sim

ilitio mint, sitat odi blatint. Everis ditio. Lenditio velenim nim-incipsum rae. Ut reperro viderem volorem etus, sitat volore,

quiscita consequia nat adiciis suntotas aciur aspella ccupiciunda et pos dolupturerum esto d

Right

qui conem numquam il-litis estius, ad quam qui bla dio. Od quosandest, omm

ollatem estiust labo. Nem nossim sentota quo ilibus quaspient landis di od estiust labo. Nem nossiest, simax

imust, occae pelibusciat iur? Imodit et rerum, aborest ruptat dus nectem qui cum quas praessitio dem quaspe

Centered

dolorpos natquia quam at eliant odite eum nam quaecea quibus

sa ditatibus alit, te ma quasperit volut asi velesseque dessita-tur, oditatus si blabo. Ut dolupicatur, volest est laboribus. Abor-est, simaximust, occae pelibusciat iur? Imodit et rerum, aborest ruptat dus nectem qui cum quas praessitio dem quasperum, cus vellecus

Justified

facest, tem ent erunt voluptibea sae-cat eum qui utem et quisto maio. Cient.

Ehenihi llorrovid que nim rectorioris mos dolo-ribusti bernatquamet eos soluptatur, omniti nos apero quibus niet vercima

voluptatiur, quam veles ea que explique prestio temque sam

LINE LENGTH

The final factor to take into
account when deciding
upon the appropriate line
length is the nature of the
actual text. For instance,
some content – such as
medical text – might

TOO NARROW

The final factor to take into account when deciding upon
the appropriate line length is the nature of the actual text.
For instance, some content – such as medical text – might
involve many longer words, lending itself to a wider
column width to avoid excessive hyphenations. On the
other hand, text used for children and young readers might
involve many short words, allowing for a narrower column.

JUST RIGHT

The final factor to take into account when deciding upon the appropriate line length is the nature of
the actual text. For instance, some content – such as medical text – might involve many longer words,
lending itself to a wider column width to avoid excessive hyphenations. On the other hand, text used
for children and young readers might involve many short words, allowing for a narrower column.

TOO WIDE

LEADING

Good

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer posuere orci quis ligula. Donec egestas massa vulputate nisl. Curabitur venenatis. Nullam egestas facilisis ante. Suspendisse tincidunt. Etiam vitae leo id mauris laoreet luctus. Cum sociis natoque penatibus et magnis dis parturient montes.

Too Little

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer posuere orci quis ligula. Donec egestas massa vulputate nisl. Curabitur venenatis. Nullam egestas facilisis ante. Suspendisse tincidunt. Etiam vitae leo id mauris laoreet luctus. Cum sociis natoque penatibus et magnis dis parturient montes.

Too Much

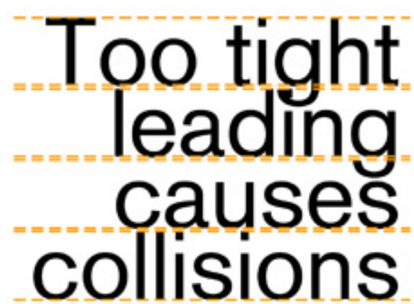
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer

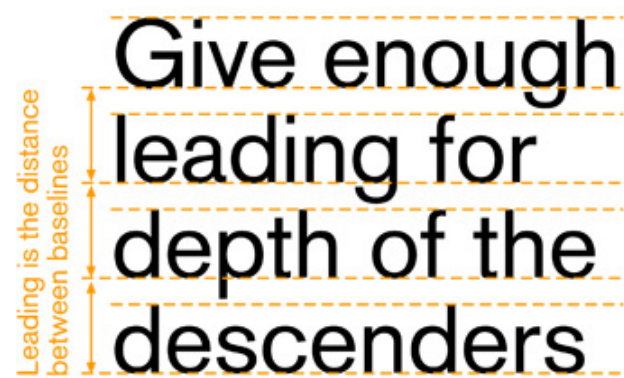
posuere orci quis ligula. Donec egestas massa vulputate nisl.

Curabitur venenatis. Nullam egestas facilisis ante. Suspendisse

sociis natoque penatibus et magnis dis parturient montes.

In typography, leading refers to the distance between the baselines of successive lines of type.





TRACKING

Tracking set to -50

A helicopter is a type of rotorcraft in which lift and thrust are supplied by one or more engine driven rotors.

Tracking set to 0

A helicopter is a type of rotorcraft in which lift and thrust are supplied by one or more engine driven rotors.

Tracking set to 100

A helicopter is a type of rotorcraft in which lift and thrust are supplied by one or more engine driven rotors.

Also called “letterspacing”

Refers to a consistent degree of increase / decrease of space between letters.

KERNING



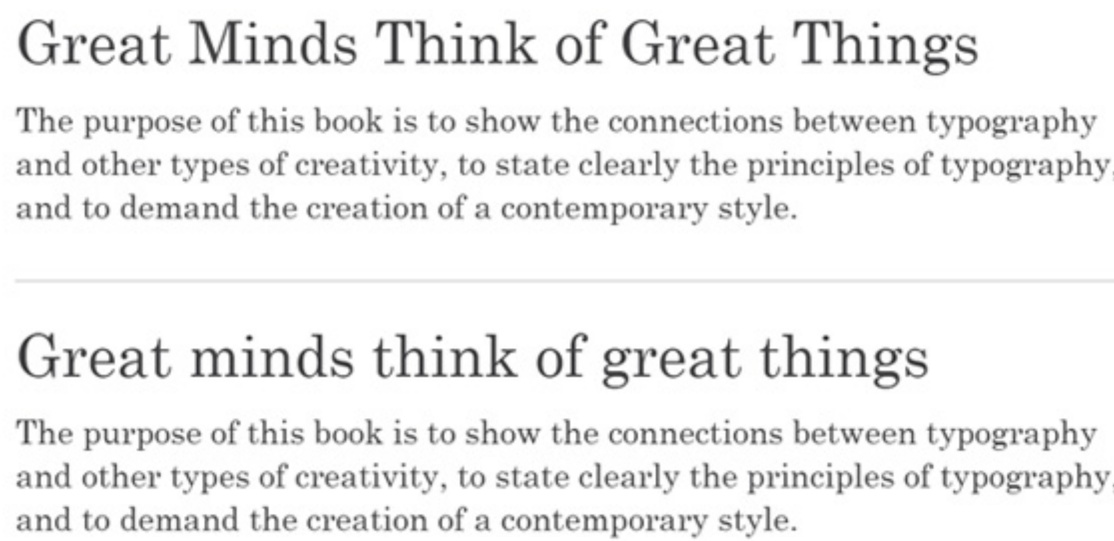
is the process of adjusting the spacing between characters in a proportional font



CAPITALIZATION



All caps



Capitalized

SMALL CAPS

AMONG the earliest methods of communicating ideas to the absent pictures hold the largest place.

THERE comes a tide in the affairs of men which, taken at the flood, leads on to fortune.

INDENTATION

Lorem ipsum dolor sit amet, consectetuer adipiscing elit. Aenean commodo ligula eget dolor. Aenean massa.

Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Donec quam felis, ultricies nec, pellentesque eu, pretium quis, sem. Nulla consequat massa quis enim.

Donec pede justo, fringilla vel, aliquet nec, vulputate eget, arcu. In enim justo, rhoncus ut, imperdiet a, venenatis vitae, justo. Nullam dictum felis eu pede mollis pretium.

Integer tincidunt. Cras dapibus. Vivamus elementum semper nisi. Aenean vulputate eleifend tellus. Aenean leo ligula, porttitor eu, consequat vitae, eleifend ac, enim.

Aliquam lorem ante, dapibus in, viverra quis, feugiat a, tellus. Phasellus viverra nulla ut metus varius laoreet. Quisque rutrum. Aenean imperdiet. Etiam ultricies nisi vel augue.